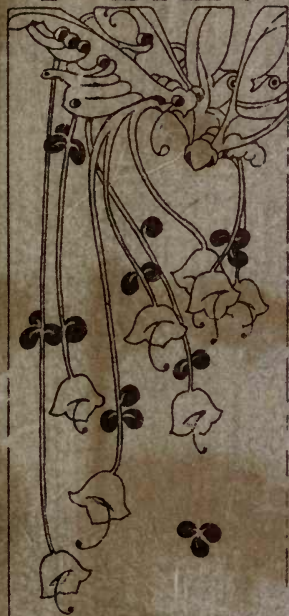


THE ART:
& ETHICS
OF DRESS



Farnsworth

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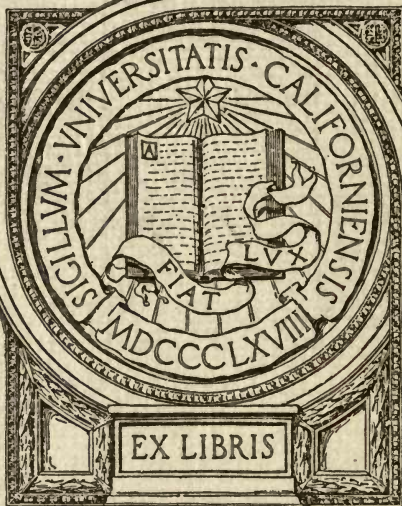


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THE ART & ETHICS
OF DRESS

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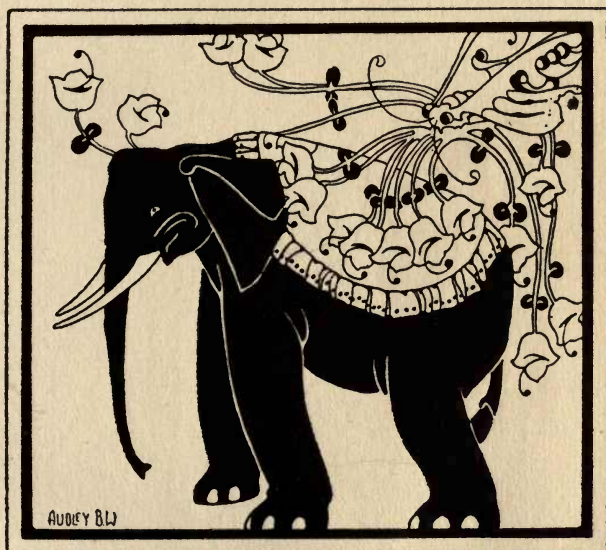


AUDLEY B.W.

Styles in good taste for reception or calling. "Every one who adds beauty of raiment to goodness of soul makes goodness doubly dear."

THE ART & ETHICS
OF DRESS · *As related to*
Efficiency and Economy
By Eva Olney Farnsworth

Illustrations by Audley B. Wells



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CALIFORNIA

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San Francisco

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TO MY NIECE MAUDE, WHOSE
SYMPATHY HAS MADE THIS
WORK POSSIBLE, AND TO ALL
WOMEN WHO REGARD CARE OF
THE BODY EVEN TO THE DETAILS
OF DRESS A SACRED DUTY

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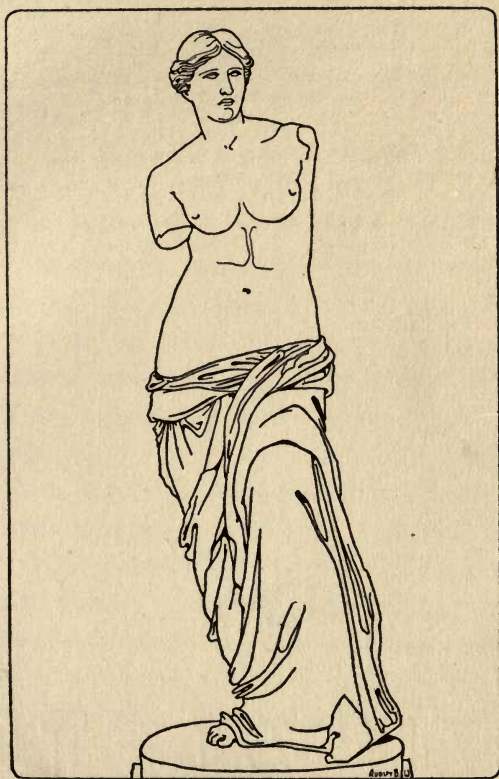
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**"THE ANATOMY OF
THE HUMAN BODY IS A SUBLIME
HYMN IN HONOR OF THE
DEITY."—GALEN**

FOREWORD

The need of education on the subject of dress is evident to every conscientious teacher of physical culture.

Some years ago under the inspiration of a class of intelligent women I undertook to solve the problem of underclothing for women; to find or design undergarments that would allow freedom while giving the necessary support and avoiding the slouchy, bulky aspect so objectionable to those who care for personal appearance.

Investigating garments already on the market designed with some regard for health, I found them either clumsy or impracticable because too difficult for home manufacture or too expensive when made to order; others advertised as health garments proved a delusion and snare.

This led me into researches and courses of study and reading which have been altogether delightful while they have revealed the fact that I was not the only "dreamer of dreams" about what ought

FOREWORD

to be in the way of clothing for women and that if women are not yet ready to accept the teaching of the most sincere investigators along the various lines of medicine, art and psychology, I shall not be the first to retire disappointed.

The universal acceptance of an undergarment constructed to modify rather than clothe the feminine form is a menace to the race, especially when placed upon the young. Youth is the period when the greatest care should be exercised in order that the girl reach maturity with normal contour of the body and sound health.

The permanent adoption of a mode of dressing that is genuinely artistic depends upon woman's physical education. She must know what it means to stand erect without conscious effort. She must understand that erect carriage of the body is essential to elegance and grace of movement; that the appearance of height is largely a matter of suggestion rather than inches; that a slouchy appearance may be remedied by exercise of the muscles; that stiffness conceals the subtle lines of

FOREWORD

the middle torso. She must learn that efficiency in the use of the voice depends upon absolute freedom for the muscles of respiration and that any manner or method of clothing that handicaps the respiratory power undermines the entire system.

There is a tendency to overlook the value of the individual solution of the problems of life and yet the successful individual solution is perhaps the most valuable and fundamental contribution a man or woman can make.

It is because I have solved the problem for myself that I have the courage to stand as an exponent of sane and sensible clothing of the body. I sincerely believe that educated women are ready and eager to guard and guide their daughters into ways of life that will enable them to get the most out of it and to be of real service to others.

It would be impossible to mention every source of information, but leaders in the various lines of endeavor are the following.

FOREWORD

Foremost among American physicians acknowledgment is due Dr. J. H. Kellogg, Superintendent of the Battle Creek Sanitarium, for facts concerning the normal contour of the human figure and the disastrous effects of modern methods of clothing the body. Acknowledgment is also due Dr. Robert L. Dickinson of Brooklyn, N. Y.

For the comprehensive interpretation of the laws of art and for the idea that "Expression is necessary to evolution," and that freedom of muscles through proper clothing is an aid to perfect expression, I am indebted to the late Dr. Charles Wesley Emerson, founder of the Emerson College of Oratory, the full appreciation of whose services to humanity can never be realized save by those who came directly under his personal influence.

Arthur Wesley Dow, Professor of Fine Arts, Columbia University, and Birge Harrison, author of Landscape Painting, have helped me to a finer discrimination in what pertains to sincerity in art.

FOREWORD

Acknowledgment is due the late William James for ideas concerning the psychology of fashion as given in his inspirational "Talks to Teachers."

For critical analysis on the status and opportunities of the modern woman, I am indebted to Ida Tarbell, author of "The Business of Being a Woman," and Ellen Richards, author of "The Woman Who Spends."

For suggestions in the application of the laws of art to dress, acknowledgment is due L. Higgins, London, Eng.; also to Richard Hall, a portrait painter of renown, of whom Harper Brothers say: "Mr. Hall is eminently well qualified to express himself as to what constitutes good taste in dress," and to M. Worth, of whom the same publishers say: "He is the greatest living authority on dress."

Many thanks are due Harper Brothers for the privilege of quoting from articles published by them.

Expert advice along the lines of color, symmetry of design and simplicity in dress is the common property of those

FOREWORD

who can pay for it. If the opinions of the high authorities brought together in this volume offer a basis for criticism and enable those who cannot otherwise avail themselves of the best, to eschew bad fashions and so assist in creating a demand for rational clothing, the mission of this book will have been fulfilled.

EVA OLNEY FARNSWORTH,
MINNEAPOLIS, MINNESOTA,
DECEMBER THE FIRST,
NINETEEN-FOURTEEN

FITNESS

Dress yourselves beautifully — not finely, unless on occasion; but then very finely and beautifully, too. Also, you are to dress as many other people as you can; and to teach them how to dress, if they don't know; and to consider every ill-dressed woman or child whom you see anywhere, as a personal disgrace; and to get at them, somehow, until everybody is as beautifully dressed as birds.—JOHN RUSKIN.

FITNESS

THE instinct for clothes has more than once had the upper hand of us. So dangerous to the health, prosperity and seriousness of the people has its tyranny been that laws have again and again been passed to check it; punishments have been devised to frighten men from indulging it; while whole classes have been put into dull and formless costumes to crucify it.

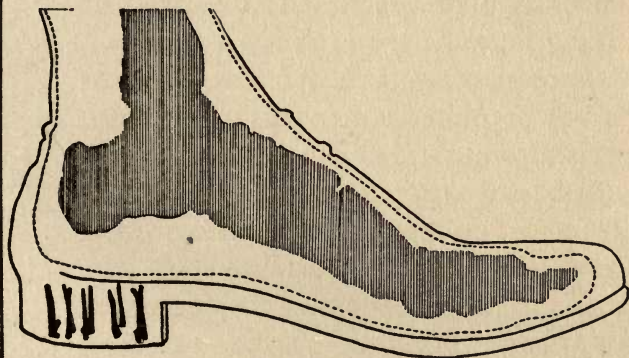
Man gradually and in the main has conquered his passion for ornament. To-day in all the leading nations of the world he clothes rather than arrays himself. Previous to 1815 a certain class of men dressed with all the extravagance and frivolity of the most abandoned fashion devotee of womankind. But woman has not conquered the instinct for ornament. She still allows it to control her and often to her own great detriment. Such undue proportions has the matter taken in the American woman's life that one is sometimes inclined to wonder if it is not the *real* "woman question."

FITNESS

Women should occupy themselves seriously with dress. They should regard it as an art as legitimate as any other. We are deservedly criticised for not mastering the art, for the entirely disproportionate amount of attention which we give the subject and in our disregard of sound principles.

The true attack on the tyranny and corruption of clothes lies in the establishment of principles. These principles are briefly those of fitness, beauty and ethics. When a woman once grasps the idea of fitness, the vagaries of style are as distasteful as poor drawing to the artist or as lying is to the truthful.

Since clothing is needed first of all for warmth or protection from the elements, it should impede as little as possible free and graceful movements of the limbs. It is evident that to meet its requirements it should be as light as possible. All garments that are heavy cause the wearer inconvenience through having to drag about a weight. The clothing for warmth should be distributed evenly; it should



Effect of high heels: The body thrown forward to maintain equilibrium makes normal breathing impossible, because the muscles which expand the apexes of lungs are not in position to exert their full power.

THE
MUSEUM
OF THE
MUSEUM

FITNESS

be sufficiently loose to allow every muscle free play. For this reason all garments that restrict or bind are unfit, especially for the young.

Bonnets and hats are intended to protect the head, either from the cold or wet or the too direct rays of the sun. When worn on the back of the neck, leaving the front of the head exposed, or made into a windsail, they are inartistic because totally unfit for their purpose.

Nature has constructed the feet in the way that renders them most perfectly fitted to the work they have to perform. Shoes and boots are intended to cover and protect them, but not to improve nature by contorting the foot into a wholly different shape, and squeezing it into a mould. When this is done the foot becomes deformed and unsuited to the purpose for which it was made.

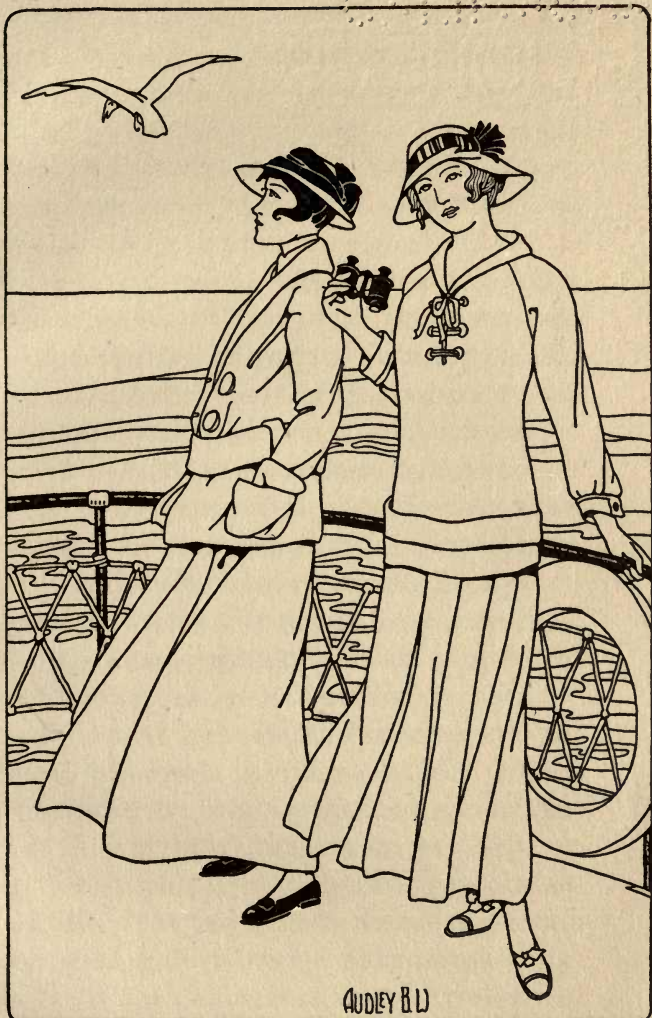
Through the wearing of high heels the ankles become thickened because the poise of the body is destroyed and ugliness and deformity is the result. If the foot is of good proportions and naturally well made

FITNESS

it cannot be improved by throwing the body off its balance and disfiguring its proportions.

Materials chosen must always be those best fitted for the needs of the wearer, the climate, the time of the year and, above all, they must be suitable for the purpose they are intended to fulfill. Diaphanous clothing, even if it extend no farther than the waist, is improper for street wear or for business, as are sleeves above the elbow and extremely low necks. A dress sufficiently low to show the throat and afford comfort, with sleeves short enough to be easily kept clean is desirable. In hot weather one should wear as little clothing as is consistent with good taste.

To dress artistically one must consider the purpose for which the dress is required. If for walking, climbing, driving, riding, yachting or any active outdoor exercise, it needs to be light, sufficiently warm and strong. In construction, it must be as simple as possible and leave the limbs unimpeded in action and have no useless extraneous ornament.



AUDLEY B. L.

"Grace of motion is a finer quality than faultless proportions. A marble statue may be exquisite in form but cannot be compared to an elastic, spirited woman, whose every gesture indicates soul."

1000

FITNESS

The hat should cover the head, and if for rough wear or travel, should be one which obviously will not become dragged and spoiled by wet. Ostrich feathers or plush are wholly unfit for this kind of use.

It is conceded, I think, that there is in all women an instinctive perception of beauty and a longing for it, and that this instinct may be gratified and improved without any exercise of the reasoning power. The unconscious education of the artistic perception by familiarity with things that are in good taste has developed in the highest type of the American woman a power of discrimination that is by no means general. The improved taste, such as it is, however, is more a fashion than a considered conclusion, and women of culture and knowledge of art principles are often called upon to fight the good fight of taste against trade.

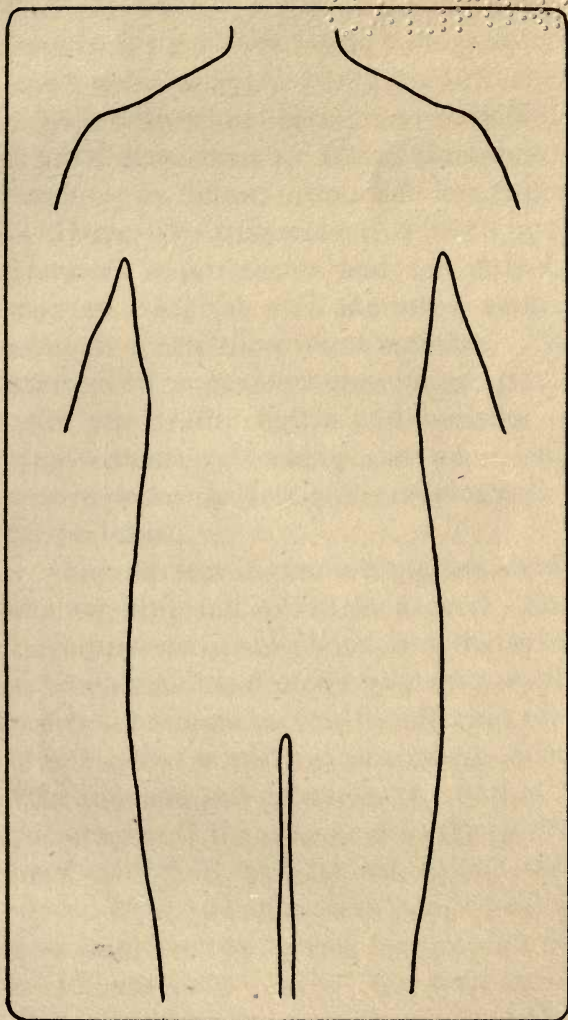
There are people strongly imbued with the idea that good taste is a special revelation from heaven, but the mere feeling of individuals, likely to be confused by a

FITNESS

too great familiarity with the prevailing fashions, which for a time usurp the place of true taste, is not to be depended upon unless it can show a reason for the faith which it has engendered.

There is an increasingly large class of women who wish to dress in a reasonable, common-sense style not dependent on the vagaries of fashion-makers, who are usually in search of novelty. They are even willing to be a little different if the difference is not too conspicuous, but too often they succeed only in being grotesque.

Constructive art requires first of all fitness to purpose; second, due proportion and relation of the parts to the whole; third, grace or proper combination of the straight and curved line. A careful study of the historical costumes of all times and countries will quickly show us that those which all agree at this distance of time in calling beautiful are those which conform to the rules of art. If a hundred people of educated taste were to choose from a collection of ancient costumes those which appealed to them as most



Masculine outline widest at shoulders, torso tapering.
"One must learn the native qualities of beauty of the
human form before it can be fully recognized."

FITNESS

beautiful, their lists would to a great extent duplicate each other, because each would follow the certain and essential laws of construction. Good construction presupposes fitness, proportion and grace.

Dress, like architecture, is based upon practical requirements and can only be true and logical and therefore artistic when it meets these requirements. The external arrangements and design should arise out of the figure and indicate its requirements. Nothing can be artistic that impedes the free and graceful action of the limbs.

The perfect masculine outline shows narrow hips and broad shoulders. This is as apparent in childhood as in maturity. Fashion-makers of men's garments would not risk business success by offering men clothing that would handicap them in any vocation, and this characteristic outline is preserved. Only at home does the gentleman indulge in color, velvet, silk or cashmere. When he appears in public he may aim at distinction only by the superior cut of his garments. What the male attire

FITNESS

thus loses in striking effect it gains in tone. Man's sagacity in matters of dress has enabled him to render inestimable service to humanity.



AUDLEY B.L.

Characteristic outline preserved in clothing himself.
"The use of the intellect has a powerful effect upon
the moulding and chiseling of the features."

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BEAUTY

The beauty which is to endure must be sane and wholesome because the human race is sound at heart and can be counted upon in the long run to reject anything which is essentially unhealthy or decadent.—
BIRGE HARRISON.

Beauty is the divine ideal. All schools of artists are but spelling it out and every great artist is a flash of God on this dull world of ours.
—LYMAN ABBOT.

BEAUTY

BEAUTY of form is produced by lines growing out one from another in gradual undulations. There must be no excrescence; nothing could be removed and leave the form equally good or better. All junctions of curved lines with curved or of curved lines with straight ones should be tangential to each other and the straight, the inclined and the curved should be properly balanced. We might say, that that dress must always be best and most beautiful which follows the lines of the human figure, for this is, when perfectly proportioned, the most beautiful combination of lines and curves known.

A woman's form when perfect cannot be improved by art; therefore the dress which allows its natural proportions to appear and which does not impede the natural freedom and grace of movement is the most artistic and becoming. Taking the human figure as the ground-work of dress, it is therefore of the first importance to preserve its proportions if they be correct.

BEAUTY

What is really artistic always retains its hold on the public and good forms of dress, because they are becoming, are favorites and constantly return. No dress remained in fashion longer or returns oftener than the princess robe, which exactly follows artistic rules.

A dress which fits more or less closely to the figure and reaches the feet in front with plain sleeves indicating the shape of the arm, should be the basis and foundation of all dress. This might be called the gown form. In most dresses it can take the place of the petticoat and hence do away with the skirt band.

In speaking of a closely fitting, plain dress as being the basis of all costumes, it is not to be interpreted as meaning that every one should dress herself in this garment and no other. As much variety may be obtained working from this basis as any change of fashion requires. As long as the principle of proportion is not lost sight of, each fresh costume may be equally charming. Any idea carried out with careful attention to true proportion and



AUDLEY B.L.

Any lining material is suitable for a gown form. The so-called waist line should be more or less ignored in clothing for the greater beauty of the whole line.

BEAUTY

fitness will indicate the figure and clothe it gracefully.

If the clothing has widened the form, we can restore the proportions through the manner of dressing the hair, by the hat, or for special occasion, by a train.

What are known as polonaises, a simple overdress with body and skirt in one, never quite go out of fashion. The coat known as Newmarket and long coats and jackets under a variety of names are retained for the same reason. In the same manner, the dress opening in front over a petticoat of some rich material or embroidery, and either draped behind or falling in a sweeping train, is never out of fashion long. A short skirt with a dress draped over it, often returns to fashion and we are all familiar with it in the pictures of the best artists of all periods, sometimes with a handkerchief or lace simply crossed over the breast or with bodice laced across the front.

Ornament may be of two kinds; one a part of the dress used as trimming, which forms a finish to individual parts; the

BEAUTY

other, something added to the garment for the sake of introducing harmony of color. In either case it should show that it is a part of the whole and that it fulfills some actual need. For example, a bow of ribbon is often used for the purpose of introducing color. It should always be used to finish or tie some portion of the dress. It should not be a made-up bow stuck on.

Richard Hall says that no one but an artist can know how powerfully one small color accent can tell, especially in matter of contrast. A woman of unerring instinct for contrast and harmony in tones and hues can devise the most original and fascinating toilettes for herself.

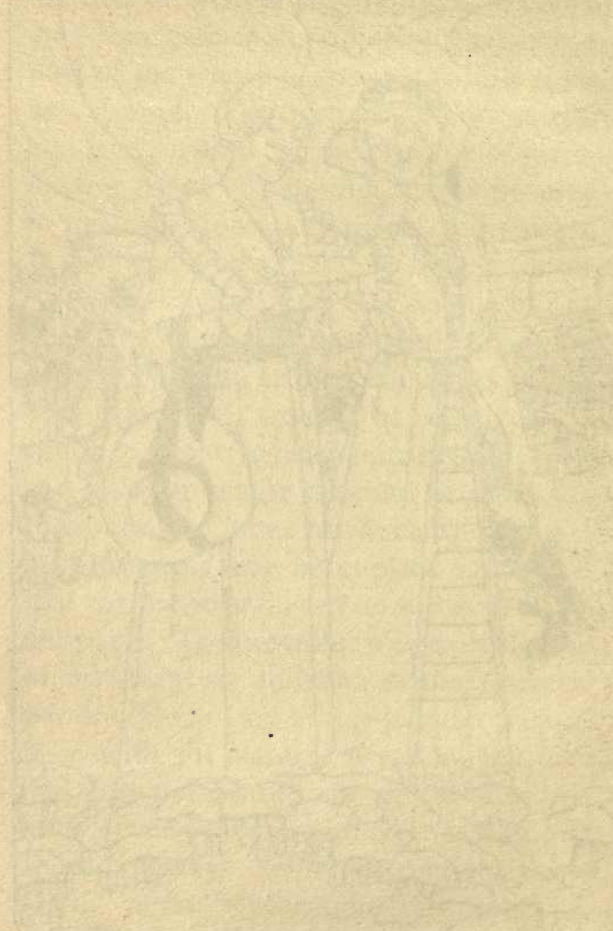
Ornament may be applied to emphasize the construction or to finish individual parts. To illustrate: a certain amount of ornament or addition to the sleeve is permissible so long as it is in strict accordance with the natural shape of the arm and does not disturb the proportions. It must never show a want of meaning. It should always be "construction decorated," never "decoration constructed."

AUDLEY B. W.



Summer gowns that are always beautiful. "Half an artist's life is spent in learning what to look for, how to distinguish the essential, the characteristic, and how to eliminate the rest."

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BEAUTY

As we should avoid excrescent ornament, so we should have nothing flying or hanging loosely about. If ribbons are required to tie something together, the ends should be long enough to do so effectively, but not to leave streamers to fly about in the wind. Castellated and all kinds of loose, flapping trimmings are unsuitable for they fulfill no reasonable purpose and distract and annoy the eye.

Fringes, originally the raveling out and tying of the ends of material, can only hang truly in one position and are out of character on sleeves or other parts of the dress where they get turned upside down.

A pleated edge is useful when needed to give more solidity. An embroidered border or flat trimming laid on is suitable for drapery when it needs a finish. Embroidered trimming on a dress should be purely conventional in type and present no natural objects in relief.

• Joshua Reynolds says of a picture: "Disproportionate ordinance of parts is not right, because it cannot be true until it ceases to be a contradiction, to assert

BEAUTY

that the parts have no relation to the whole."

This is just as true of clothing as of a picture. In draping a dress or arranging the fit of the skirt, all abrupt angles and meaningless excrescences should be avoided. Material bunched without regard to normal contour of the body or so as to destroy the relationship of the parts is inartistic because it gives a false impression. The so-called Grecian bend is an example.

L. Higgins says: "The more one studies the subject from books, and still more from the actual works of ancient Greece, one becomes convinced that writers like Hay are right in supposing that Greek art was the result of an intimate knowledge of the exact science of harmony, applied to all the different expressions of art."

It is said that the exquisite folds of the Greek *himation* (a garment consisting of a rectangular cloth draped over the left shoulder and about the body), depend for their beauty on a certain well-known

BEAUTY

proportion of the garment itself. Less or more or different proportions alter it and spoil its beauty. We may be quite certain that artistic drapery of all kinds depends equally on the true proportions of the garment to be draped.

An imperfect figure may be improved, however, by the manner in which ornament or drapery is applied to the dress. Drapery added to the dress should carry the idea of being a necessary portion of it, a part of the dress draped in fact, not a curtain or apron hung on and caught up here and there without meaning. It should also give the sense of security in its position and not appear to depend on stitches. It is claimed by those high in the art of dressmaking that the effect of a dress properly draped is practically the same to the eye as a long gown. That is to say, there is all the difference in the world between a plain short skirt stopping at the ankle or a little below it, and a dress which gives the idea that it is looped up for convenience and can be let down. This is practically the theory of

BEAUTY

draped skirts, and for this reason they are more pleasing than short plain dresses.

Artistic drapery of all kinds depends upon the true proportions of the garment to be draped. Art requires absolute truth. No sham or false appearance is permitted. Imitation drapery is always a sham and is never artistic. A true and self-reliant individuality in dress, based upon true rules of art, will produce a costume at once suitable and becoming to the wearer.

Among lovers of what is called artistic dress, there is a great admiration for drapery hanging from the shoulder. If it is beautiful it is because the lines of the drapery are in true proportion to the figure it clothes. There is no reason why beautiful lines should spring from the shoulder exclusively, although when they do so there is great charm about them. Neither is there anything intrinsically beautiful in stuffed paddings and slashes. They may be made picturesque where there are defects to hide and in some cases

BEAUTY

they undoubtedly have a pleasing effect.

To avoid disagreeable flapping in of the petticoats against the heels, some extra fullness of the skirt is required behind. This may be accomplished without breaking the line of beauty in the drapery.

* That material is best which receives and reflects the light softly from its surface, producing many gradations of tone; also soft materials which hang in graceful folds. No material is pleasing which stands stiffly out and forms inharmonious angles. The mixture of two materials will be found pleasing as giving variety and avoiding weight. Waists like the skirt and jacket in color, but of soft and fine material, are examples.

Artistic effect, however, cannot be gained by piling alien materials, although beautiful in themselves in one meaningless jangle. M. Worth regards it as sacrilege to mate lace and fur or two kinds of lace on one garment, or silk embroidery and glittering jet. Here a dab of cloth, there one of velvet interspersed

BEAUTY

with braid, fringe, tassels and fur, build up a motif as tawdry as it is pretentious, as vulgar as it is hideous.

There is no difficulty about dressing a woman who has a beautiful figure. As a rule a woman so endowed knows it and is not fond of concealing her beauty by excrescent decoration, but rather falls a victim to questionable styles designed to reveal parts of the body. Young girls in the innocence of ignorance are very likely to do this.

Artistic dressing concerns much more those whose figures are imperfect and who wish to dress becomingly. They must try to restore the proportions which nature points out as beautiful and be wise enough to follow their own style or clever enough to defeat or modify a style that is thrust upon them.

A straight line across the base of the neck is very trying. It may be broken by a high, white collar, rolled over into another shape and so defeat the hardness of the straight line. Starched standing collars of linen, organdy or lace which do not

BEAUTY

extend to the front of the dress, but end just in front of the ears, is not practical or becoming to all faces. In the choice of a collar a woman should not hesitate to give time and attention. It is only a detail but it makes or mars the harmony between the face and the frock.

When a figure is too stout, the dress should be as long as possible, and when worn short for walking should be draped at the back but kept as flat as possible over the hips. The lines of ornament must flow downward, never by any means across the figure. The more the waist is compressed and the tighter the dress appears to fit, the more the stoutness will be revealed.

No dress is artistic which cuts the figure in two either by coloring or by trimming. A conspicuous trimming around the hips would detract from the most beautiful figure and is disastrous to a stout or imperfect one. The same may be said of bands or flounces going around the skirt or across the front and of waists of a different color from the skirt.

BEAUTY

Materials with design in spiral bunches may be made a very successful refiner of the bulky figure. Stripes, too, may be depended upon under the direction of a clever cutter and fitter to induce symmetry. Chiffon, crêpe de chine, marquissette, and all gauzes require very nice adjustment if the bulky are to wear them.

Short, stout women should choose lines that give length from the shoulder downward. Anything that draws attention to the overplus of flesh which it is desirable to mitigate should be avoided.

As to colors, black will be safe, biscuit deepening to tan may be used. This is a dye that does not intensify size and is therefore more useful as a glove and shoe color than gray. Green, too, of a color known as water-cress, may be suitable, and mauves and pearl shades are good.

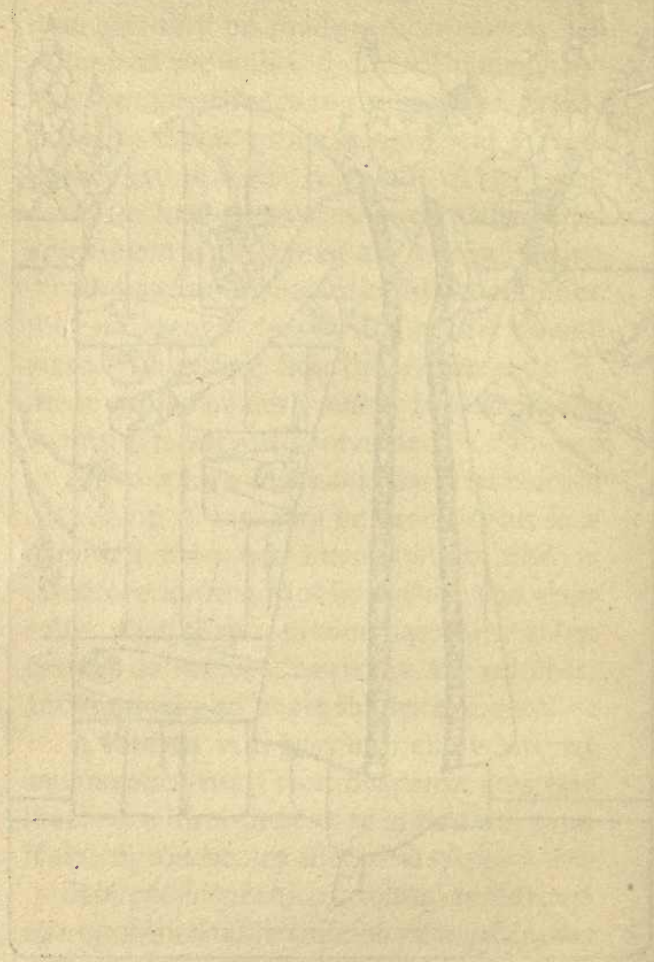
A woman with gray hair and whitened countenance may look beautiful in gray, touched with a little very good lace, even if her figure be not that of a sylph.

Roughly speaking, white is for all ages and is suitable for every one. Mauve,



For the short, stout woman, waists and belts must be modeled with point back and front and the lines of ornament should flow downward.

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BEAUTY

(a delicate purple), violet or lilac is for the very fair; blue for the brunette and red for the blond. Old women should never wear pink; it makes them look older. The woman with red hair must be very careful in selecting colors. This type will find by experimenting that some shades of blue are what they need and they may judiciously employ good browns or tan color.

It is when different colors are combined in a costume that correct taste counts for most, for the result of such combination may be highly effective or disastrously jarring.

Within the limits of art there is abundant scope for exercise of individual taste, and the more individual it is the better. Let all idiosyncrasies have their fullest license so long as they keep within the limits of art, but do not imagine that affected oddness is artistic when it has no beauty of form or color to recommend it. Harmonious or artistic dress cannot be realized without careful study of the figure, complexion and hair of each individual.

BEAUTY

Art is art and its laws are equally applicable to the painting of a picture, modelling of a statue, the construction or decoration of a building, or the clothing of the body. Let us lay aside all distinctions and look upon art as the tangible expression of the science of beauty wherever we find it. Birge Harrison says about the framing of pictures: "Nothing in the whole range of nature is so admirably fitted for the surface of a frame as gold or metal leaf. Next to the mirror it presents the most elusive of all surfaces. Semi-reflecting, semi-solid, it is just the thing that fills the requirements.

"Fortunately there is a large range of colors at our disposal; beginning with pure silver and going through various tints of green, yellow and orange gold to the deep red of copper, again as extended as the most demanding painter could ask. Here it soon becomes supreme. A picture whose dominant note was pink demanded a greenish gold frame, a blue picture called for a tone of pure yellow or orange gold, while a picture whose

BEAUTY

dominant tone was golden yellow could only be well clothed in silver. Fortunately the dominant tone of most landscapes is found in the blue or blue gray sky, and thus the pure gold frame is its ideal casing. But there are pictures, often enchanting effects, which are killed by the juxtaposition of yellow gold, and these pictures are barred out of our exhibitions by the barbaric rule which limits all frames to those of gold leaf."

One picture referred to was his own, which represented the interior of a birch wood in autumn. It was a solid mass of shimmering yellow foliage, relieved only by the silvery notes of the slender and graceful trees. He says: "I tried it without success in every possible tone of gold leaf, but finally had to come to silver."

When it comes to form and design the law of contrasts holds good also.

"A very complicated picture which depends for its effects largely upon some graceful and intricate design will show to best advantage in a comparatively flat and simple frame. A simple picture, on

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the contrary, which is built up with a few broad and powerful masses, will frequently appear best in a rich and ornamental frame. The very richness of design accentuating the simple beauty of the canvas. If, however, the value scale of a picture is extremely delicate, this must also be taken into account, and the frame, though ornamental in design, should be in low relief in order to harmonize with the picture which it is to frame.

"The question of mat surface and burnished surface, or the proportion of each to be allowed in a given frame, must depend upon the individual taste of the painter. The worst frame of all, the only inexcusable one, is the blatant, vulgar, over-ornate, over-wide, over-burnished affair which cries out, 'Look at me; I cost \$500.00, so this picture must be worth \$5,000.00.' "

All of this might be said of dress, and suggests how difficult it is to lay down rigid rules in regard to color and style.

Let the picture stand for the individual as to size, color, proportions, deli-

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cacy or strength, the frame the clothing. "Just according to the beauty or individuality of his temperament will be the beauty or the individuality of the artistic result," says Millet. "Technique should hide itself modestly behind the thing to be expressed." Therefore, the personality and color scheme, when healthy, is to be made to stand out distinctly. Such a decoration of the body as calls attention to the clothes cannot be artistic any more than the over-ornate frame or the frame unsuited to the color scheme of the picture.

A sallow complexion can be made to look white in contrast with orange gold or orange, and if the eyes and hair are dark they will be strikingly prominent. This is also true of certain shades of red and blue. The exact hue can be determined only by experiment. However, a person of sallow skin cannot use blue indiscriminately, whether she be blond or brunette. The blond, like the sallow-skinned brunette, must select that shade of red or blue that will mitigate the defect-

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ive complexion and deepen the color of eyes and hair.

About complexions, Louis F. Day says: "Broadly speaking, red and yellow predominate over blue. The tone of a good complexion is a very delicate pinkish orange of the palest possible hue approaching white. Complexions may be comparatively—

1st—Pure white and red.

2nd—Fair or tinged with pink.

3rd—Dark or clear olive, with or without red."

As suggested before, you must study yourself critically; your size, shape, color and age. Think of your clothes as the frame and subordinate them to your individuality and physical peculiarities.

Ruskin says: "The least appearance of extravagance or want of moderation or restraint, is destructive of all beauty whatsoever, in anything, color, form, motion, language or thought; giving rise to that which is in color called glaring, in form inelegant, in motion ungraceful, in thought undisciplined, in all, unchastened."



Nothing is so glaring as the latest novelty. Earrings are a relic of barbarism and chains that serve no purpose should be avoided.

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"The Frenchwoman is consistent," says M. Worth. "She never spends her little on a frock, or hat, vaguely leaving her gloves, neckwear and shoes to take care of themselves. She builds herself up from the beginning by means of well-fitting, daintily made lingerie.

"Let us suppose there is very little money in the purse. The girl cannot afford to pay high prices for clothes nor seek expert advice upon the subject of color, styles and trimming. In order to dress well she must foster the critical habit. She must not forget her defects and congratulate herself that the good points will mask the effect of the bad ones. To illustrate: The girl whose hair is the color of ripe corn and whose complexion rivals the lily and rose, may have a waist circumference that is altogether clumsy and awkward. Is such a one to choose colors that throw up the radiance of her hair and establish the already evident excellence of her fair skin? By no means. She must be governed in choice of materials by that thick waist. She must per-

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sistently endeavor to induce all the symmetry of figure she can achieve through every means open to her in the gymnasium. Moreover, she must wear black in preference to color. Her waists and belts must be modeled with point back and front to give length."

M. Worth also tells us that the best dressed woman in Paris never buys over three dresses a year. They are, however, perfect in fit, in material, in taste. Yet remember this—she is not the type at whom everyone in the street will stare. There is real distinction in her appearance, and the secret of it is simplicity rather than the crude straining after effect.

Even an employee who is earning the most modest income may have in her wardrobe all that her business or social duties call for, and its items will be at once individual and fitting the occasion. One year she may add to her store a simple evening gown and a tailor-made dress; the next she will find occasion to buy one afternoon gown and perhaps a

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big cloak suitable for steamer or railroad traveling, and the third she may make additions to her lingerie.

"The women of true refinement," says M. Worth, "such as I dress, will not wear a cloak or toilette that draws attention to her; but such as will mark herself that all who runs may read a charming woman by her quiet attire and exquisite simplicity of design. It is true the materials are fine and the gown fits perfectly, but all the effect is entirely unostentatious. These women would not consent to attend any social function half clothed, with sleeves cut low beneath the arm and corsage only an apology for what it should be."

The writer has a dress she bought five years ago. It is princess in style, conservative in outline and contains twice the material the extreme fashion calls for.* It was not designed for common street wear, yet with a simple wrap can be worn there without attracting notice. Every year there has been occasion to wear it at re-

* This refers to fashions of 1914.

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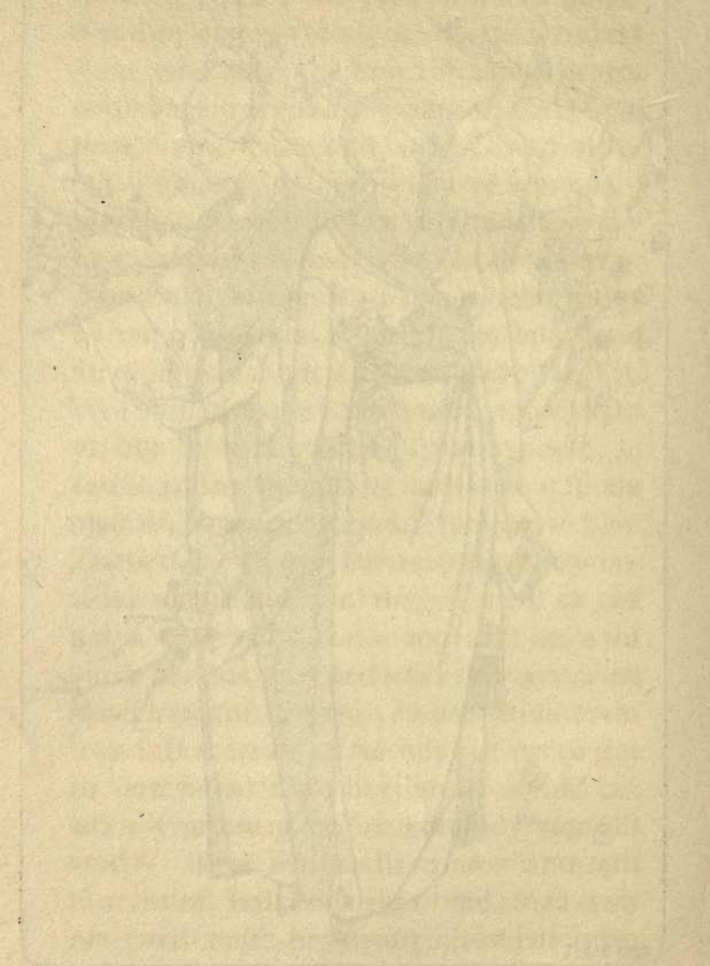
ception, dinner or for platform work. She has always felt well dressed among those who dress the best. Not the slightest change or repair has been made in that time. And because it is not freakish in outline and fulfills every law of art, it will always be in style. As it begins to show signs of wear it may be altered slightly, possibly new sleeves or some such change to bring it up to date. So when I read from artists high in authority like M. Worth that, in excellence of material, simplicity of design and conservatism in fashions lies the secret of his art, I am assured that one may safely follow him. These three phrases, when thoroughly understood, will mean the solution of the dress problem in the narrow sense of outer clothing,—excellence of material, simplicity of design, conservative fashions. It means careful buying, propriety of outline in the selection of styles, because you are going to get your money's worth. But it means still more. It means that some fashion-maker and manufacturer will arise, big enough, and confident



AUDREY B. WELLS

To be conspicuously elegant presupposes a cultivated body. But the secret of economy and art in dress lies in the selection of suitable materials, simple designs and conservative fashions.

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BEAUTY

enough in the perfection of his manufactured articles to do for women what is already done for men.

When proper emphasis is placed upon the physical education of the adolescent girl and a system of under-dressing is developed that clothes but does not attempt to reshape the body, then the buoyancy of youth may survive the perils of motherhood and extend definitely to the period of life when intelligence, coupled with experience, counts for so much.

We are not to ignore fashion and go about to construct strange garments of our own invention. I believe more is lost than gained by eccentricity in these matters, but as there is generally some reasonable idea at the foundation of a prevailing style, it seems better to seek for and carry *that* out instead of exaggerating and helping to spread abroad its worst features.

M. Worth tells of the astonishment of the gayly plumaged on meeting for the first time women of exalted rank. Where they expected to see the latest fashions in overwhelming profusion, they saw not

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one. Because he says those who design gowns for women of such rank adhere to restraint rather than exaggeration. He advises American girls to adure the latest thing. "It is not worth your notice. Robe yourself prettily, tastefully, in keeping with your position and the occasion and wear *good* clothes. That is enough." abj

Forty years ago his father brought in vogue the princess dress and he makes it to-day and advises under all circumstances simplicity, and individuality in dress. Given good taste and a little tact he assures us that every woman may be well dressed, even if she be poor.

Be always sure that danger lies for every one, whether blond or brunette, tall or short, thin or the reverse, in such vagaries of the mode as the balloon sleeve, the eel-tight and slit skirt, for in all exaggeration there is danger; while modest restraint and swift intuition as to individual suitability mean a victory in subtle charm which the vulgar can never attain.

The development of a right system of clothing the body is an educational prob-

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lem, and the fundamental step is the designing of under-garments for the adolescent girl that her physical education may be effective.

When muscles have lost their power to hold the body strongly erect without conscious effort, artificial devices for supporting prolapsed internal organs are a blessing when designed on strictly scientific principles. But artificial devices for remolding the body are a menace to the race in undermining the health. Nor should artificial devices constructed for pathological conditions be accepted as models for the normal and adolescent.

ETHICS

*Beautiful dress is chiefly beautiful
in color — in harmony of parts—
and in mode of putting on and
wearing. Rightness of mind is in
nothing more shown than in the
mode of wearing simple dress. —*
JOHN RUSKIN

ETHICS

THE folly of woman's dress lies not in her instinct to make herself beautiful, but in her ignorance of the principles of beauty; in her ignorance of the intimate and essential connection between utility and beauty or the beauty of use; in the pitiful assumption that she can achieve her end by imitation.

The matter of dress is important because bound up with it is a great number of social and economic problems. It is part and parcel of the problem of the cost of living, of woman's wages, of wasteful industries, of the social evil itself. It is woman's direct weapon against bad fashions, industrial abuses and her all-powerful weapon as a consumer.

In a recent publication on "The Woman Who Spends," Ellen Richard says: "Social economics is pre-eminently a woman's problem, especially if Munsterburg's assertion is widely true that in America it is the women who have the leisure and cultivation to direct the de-

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velopment of social conditions." The very heart of the question of dress is then economic. It is one of the great everyday matters on which the moral and physical well-being of society rests, one of those matters which rightly understood fills the every-day life with big meaning and shows it related to every great movement for the betterment of mankind.

If man's special service to mankind is to make life possible through the overcoming of nature, a woman's peculiar service is to make life worth while. Since the evolution of the mother she has always been the guardian of the young, the inspiration of man, and the director of spiritual influences. Her place in education as teacher, artist, physician, admits of her extending her influence and culture to large numbers in a measure never dreamed of hitherto.

To teach effectively, however, one must become as imitable as possible as imitation and emulation play absolutely vital parts. Mr. William James says: "The entire accumulated wealth of man-



The shoulders are made to appear broader than the hips; the waist, which should be 96.5 per cent of the height, is out of proportion. Compare this with the natural outline on page 44.

...

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kind is passed on from one generation to the next by what is called social heredity, each generation simply imitating the last. This is why we do the things prescribed by fashion. We do not wish to be lonely or eccentric, and we wish not to be cut off from our share in things which to our neighbors seem desirable." Even force of habit gives way when society settles a question of propriety, and this is especially true of dress.

We become conscious of what we are ourselves by imitating others. To possess things worth imitating or to make herself imitable in a high degree is the duty of a woman of taste. It is a part of her economic function. Every woman who contributes better standards of dress, food, home and habits for others to imitate is adding to the economic prosperity of the nation, to say nothing of its health and happiness. If the women with whom you associate dress with good taste economically, healthfully, artistically, such dress is also ethical and worthy of imitation. It is protective imitation because it will add

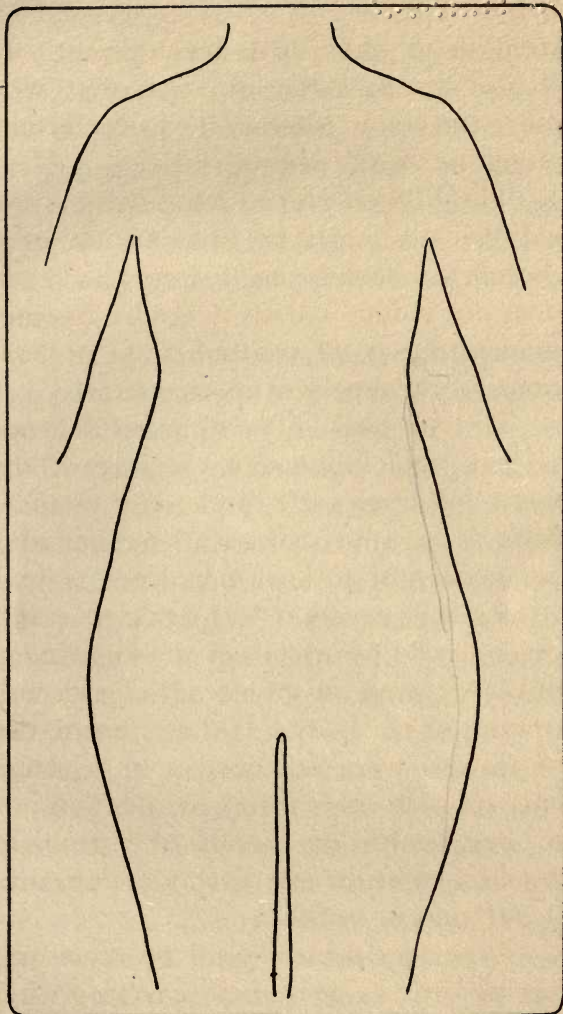
ETHICS

strength to individual development. It is also sympathetic imitation that will move the whole community a step farther along in the way of progress.

The highest office of the body is the expression of spiritual life; a study of it therefore, teaches one to respect it. It does not induce a wish to ignore its lines in clothing it, to contradict its proportions, or misrepresent its character.

To look well in one's clothes depends largely upon poise and carriage of the body. Woman's life, because of motherhood, is peculiarly physical, and her education should follow such lines as will render this function less hazardous and place her in possession of the knowledge of how to preserve the strength, grace and contour of her body. If the eccentricities of fashion were but devices to "conceal and supplement nature" without injury to her health or morals, the problem would then be the interpretation of beauty in relation to health.

A perfect dress should be accessory, having little value in itself, covering what



The charm of a woman's form is in the long curve from armpit to ankle. The depression at the so-called waist line is the meeting of two large muscles.

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it does not conceal and calling attention to that which it embellishes. A woman not positively deformed, with poise and suppleness of body, can afford to ignore the eccentricities of fashion, because like a queen who has the air of one, she has the good taste to dispense with her decorations.

The awakened consciousness of American educators with reference to education for efficiency gives promise of a better understanding of woman's needs educationally. Dr. P. P. Claxton, U. S. Commissioner of Education at the last meeting of the National Educational Association, July, 1914, said: "What the schools today believe to be right will be enacted into law in the next generation." Medical inspection of schools is helping to solve many hitherto obscure problems.

But this matter of dress is a woman's problem. More and more the American woman must give two impressions: one of style, the other of individuality. When she combines these two features with that judgment that comes from thought and

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study, there will be a union of the best that is fashionable and personal. To meet this demand there will be created distinctive American styles of dress which must in a high degree be ethical and healthful to be in keeping with the thoughtfulness, the culture and the independence of American women.

APPENDIX

The PATRICIA GARMENT

In his remarkable work on "Adolescence," Dr. Stanley Hall points out what he regards as the essentials of education. "The health of woman is if possible even more important for the welfare of the race than that of man and the influence of her body upon her mind is in a sense, greater, so that its needs should be supreme and primary." . . . "Bathing in moderation and especially dress and toilet should be almost raised to fine arts and objects of constant suggestion."

The PATRICIA GARMENT

THE Patricia garment, which was patented Dec. 15, 1914, is my solution of the problem of underclothing for the adolescent. It is a corset substitute, and will meet the needs of all who enjoy physical freedom. It is a four-in-one garment which combines the necessary support for the bust and clothing with room for growth and development of the torso. It reveals the subtle lines which the stiffness of the corset conceals. The combination of several garments in one eliminates the need of bands. The construction is such as to make laundering easy. The construction of the upper part, which in effect is a brassiere, also provides for sanitary bust forms. This garment is particularly adapted for use in warm weather. It can be worn next to the body with or without knitted underwear and allows the air to reach the entire body.

The muslin princess slip, a model garment, is not always desirable. When not especially needed, or if a colored skirt

THE PATRICIA GARMENT

is required, it should be adjusted and held in place by a circular band. They are the only bands that do not bind. But bands may be entirely dispensed with by cutting skirts with the proper curve at the waist line, where they are adjusted by linen-covered snap fasteners. For extra warmth the upper part of the skirt may be made of woolen material. From its lower edge any suitable material may be used to increase the length — silk or less expensive bengaline or cotton.

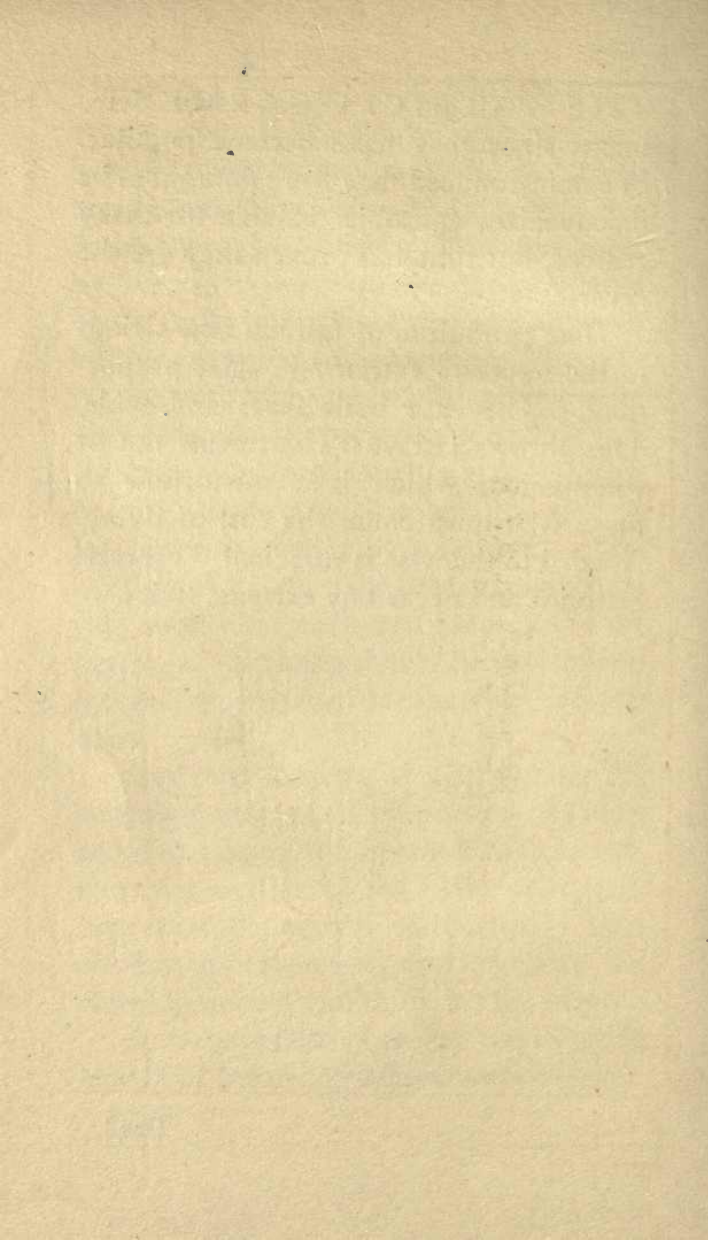
One skirt over the Patricia garment will supply all necessary drapery for the figure; its thickness should be determined by the weight or transparency of the dress.

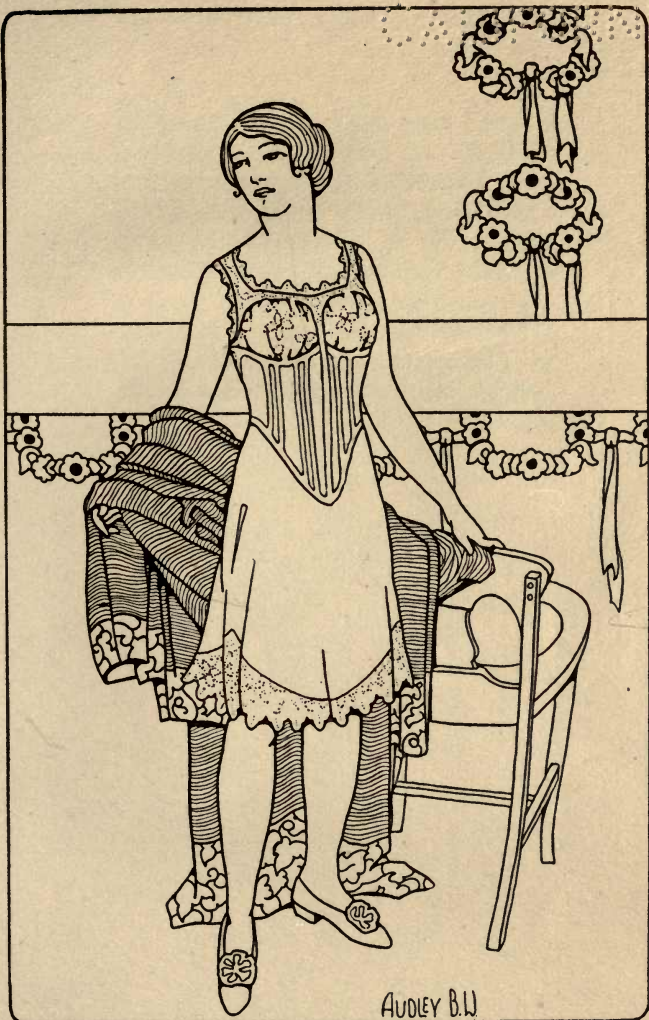
Any over-lapping of the clothing destroys symmetry and proportion. It must be constantly borne in mind that to preserve the outline of the figure the clothing must be evenly distributed. If a slender appearance is desired, keep the clothing smooth and thin over the hips.

It is unnecessary to say anything in behalf of knitted combination undergar-

THE PATRICIA GARMENT
ments since they have become popular.
When introduced they were thought to be
inconvenient and objectionable for many
reasons, but time has proven they are the
reverse.

The pendulum of fashion now swings
to the opposite extreme in skirt propor-
tions. They are both short and wide.
This throws last year's garments out of
commission, which is a misfortune to
those who must count the cost of living.
A word to the wise is sufficient — exercise
restraint and never buy extreme styles.





The Patricia Garment. The essential characteristics of healthy and artistic undergarments for the adolescent are support for the bust and freedom for every muscle of the body.



*Here end THE ART AND ETHICS
OF DRESS, as related to efficiency
and economy, by Eva Olney Farns-
worth, with illustrations and decora-
tions by Audley B. Wells. Pub-
lished by Paul Elder and Company
at their Tomoye Press, at San Fran-
cisco, and seen through the press
by John Swart in the month of
April, nineteen hundred and fifteen.*

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